

**Supplementary
Submission
No 137c**

INQUIRY INTO INQUIRY INTO MUSEUMS AND GALLERIES

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‘Moving’ the Powerhouse

Briefing notes on the proposed move of the Powerhouse Museum from Ultimo to Parramatta

Submitted by Tom Lockley

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The original form of this submission is a booklet which has been sent to all NSW MPs and to the Inquiry participants. It is a summary of the facts that have emerged from the Inquiry and other reputable sources.

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MAAS Ultimo: a very special museum



Many general stories about the Powerhouse Museum are accompanied by a picture of the hanging aircraft in the Transport Hall. MAAS has indeed a wonderful collection in the field of technology and science, but the collection of decorative and applied arts is also outstanding. Strengthening the interface between applied arts and sciences vital to our future, and Australia's only Museum specialising in this field should remain in its present position and unique heritage building.

Photo by Sotha Bourn, PHM: *The Inspired! Design across time* exhibition 6 October 2005 - 15 August 2010; Picture: MAAS Website

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Introduction: the problems of the ‘move’ idea

On 26 November 2014 the then Premier announced that the Powerhouse Museum would be moved from Ultimo to Parramatta. The story, carried on the *Daily Telegraph* website¹, was later officially confirmed². The ‘move’ idea has aroused great controversy. It has never been discussed by any democratically elected body: it has been imposed by autocratic *diktat*. For example Parramatta City Council was disbanded on 12 May 2016 and the city was controlled by a non-elected administrator until 9 September 2017. There is a strong view that the administrator’s role is largely that of caretaker pending the restoration of democracy. Nevertheless the museum site land sale was carried through, in defiance of the expressed view of the elected council, by the administrator. (See page 13 ff).

Another typical device of the Government is the use of half-truths and evasions. For example, there is no evidence that there has ever been an examination of alternative strategies for achieving the Government’s laudable aim of improving the cultural facilities at Parramatta, the centre of Sydney population. Infrastructure NSW suggested that the ‘move’ of the Powerhouse should be investigated, but there is evidence that this was never done. The former Premier was unable to refer to such a study³ at the hearing of the Legislative Council Inquiry into Museums and Galleries (henceforward ‘Inquiry’) hearing of 28 May 2018. Nevertheless, Infrastructure NSW’s suggestion that the ‘move’ idea should be investigated is often advanced in support of the decision that the Government made. This point is further developed on page 8.

The Government announced the creation of a ‘consultation’ process, two and a half years after announcing the ‘move’. As will be often shown, this ‘consultation’ simply seeks suggestions for details of the new museum at Parramatta with some later attention to Pyrmont that assumed that the ‘move’ would take place.⁴

This submission sheds more light on the issues involved.

‘Moving’ our unique Powerhouse Museum is a bad choice for creating a cultural icon in Parramatta

Of all possible cultural institutions that could be chosen to be the flagship of a cultural boom in Parramatta, it is hard to find one that poses more difficulties or is more unsound in terms of economics.

Non-Government sources valued the Ultimo PHM bare site, ready for ‘urban renewal’⁵ (see Premier’s initial announcement) at \$250 million maximum.⁶ Costs of simply removing the exhibits and storing them pending the construction of the Parramatta museum were conservatively estimated at \$200 million minimum, and demolition / decontamination costs at \$10 million⁷. With administrative and planning expenses considered, there would be, at best, very little money left towards the Parramatta building. This financial situation has been made even worse by the (slightly less odious) recent decision that some original buildings would be repurposed and that a cultural presence would be retained at Ultimo.

The Powerhouse Museum has specially strengthened ceilings from which aircraft can be hung and specially strengthened floors to bear the weight of locomotives and other heavy objects. There is an elaborate steam reticulation network that brings life to the best collection of working steam engines in the Southern Hemisphere and one of the best in the world. All these things would be wasted by degrading the Powerhouse Museum as proposed, and would have to be replicated in the new building at huge expense. The big exhibits would have to be, by and large, last out of Ultimo and first in to Parramatta, with consequent costly building delays.

None of these costs would be incurred if Australia’s only Museum of Applied Arts and Sciences was left where it is, in the most accessible position for visitors from intrastate, interstate and international visitors. None of these costs would be incurred if any other recommendation for the site was accepted. Many examples of cultural facilities that would be more suitable for Parramatta were listed in the submissions and evidence for the Inquiry; see, for example, page 14 of this submission.

In regard to working in museums, Root Partners are almost certainly the best qualified of all entities involved in the preparation of the Business Case. Peter Root was largely responsible for moving the current major exhibits into the new museum of 1988. We therefore take great notice of the Root Partners findings, and respect the caveats and restrictions that they have placed on their work⁸.

We would, however appreciate knowing the terms of reference for their employment on this project. Incidentally, people who worked on the establishment of the current museum recall the openness of the procedures, planning and financial implications of the process, in distinction to the present setup.⁹

We agree with Root Associates that items such as the Catalina, Boulton and Watt engine, Beechcraft VH-AMB and rocket engine need careful analysis prior to any 'decanting' process, involving the preparation of detailed relocation plans. These do not yet appear to have been developed. Some areas of considerable concern:

- Moving the Catalina will be a mighty project. Just inserting it in the new museum will be very difficult: the illustration shows just one problem: there are only two possible entrances on the Parramatta site that will fit the disassembled aircraft (blue rectangles). Bearing in mind that it will



have to be almost 'last out and first in' it will impose major constraints on such things as the positioning and accessibility of the aircraft gallery.

- We believe that the pioneering aerial ambulance Beechcraft VH-AMB t will be even more difficult to move than the Catalina (details in endnote)
- Major items are a problem but the 240,000 smaller items are not the kinds of things that one just puts into a packing case and moves. The item depicted below is an example.

- We are concerned that there are not enough qualified and experienced people available to perform the necessary work, particularly after the staff cuts of May 2014¹¹.

It is important to stress that the decorative arts function of this museum is as significant as the science / machinery emphasis. The title of the museum, (Museum of Applied Arts and Sciences), emphasises the interface between these two disciplines, and this is becoming more and more important as technology continues its exponential growth. The decorative arts collection must be completely safeguarded both from damage and attrition, and must remain in the most accessible place for its exhibition.

This Samurai armour and horse tack item dates from 1775. It is perfectly preserved and takes pride of place in the current Icons exhibition. But it demands highly skilled care. Its value is about \$550,000. It is by no means unique in this collection in terms of its significance, value and need of expert care.

(Picture: MAAS website)



There has been little or no research into alternatives:

The Business Cases are supposed to have been prepared according to Treasury Paper tpp 08-5, *Guidelines for the Construction of Business Cases*. This requires the Government first to assess alternatives for achieving their aim, namely to improve Parramatta's cultural facilities: there is no evidence that this was ever done. The Government has tried to say that Infrastructure NSW researched this, but Infrastructure NSW only suggested investigation of the 'move' idea,¹² and the then Premier almost immediately announced the move on 26 November. Further, in the so-called Business Case Summary, Infrastructure NSW states *The Business Case takes as its starting point the Government's decision to locate the Powerhouse Museum*, making it clear that they did no research into alternatives. The only alternatives researched were for the details of the autocratic 'move' decision.

When asked about these matters the Government employees, even Powerhouse Museum Director Ms Merrillees, and the then Arts NSW CEO Ms Torres clearly state that the 'move' idea was a Government decision in which they had no part¹³. The Government has been challenged on numerous occasions to produce evidence of research into alternatives for Parramatta, and no response has been received. The assertion that this has never been done is very soundly based.

The impressive Transport Hall owes much of its visual appeal to the cavernous turbine hall in which the exhibits are displayed.



There has been no appropriate consultation

Even the MAAS trustees¹⁴ and the Parramatta Council¹⁵ were not consulted before the Premier's announcement in November 2014. They first heard about the 'move' decision when they read the *Telegraph*.

Some consultation focus groups were held in late 2016 but they and July 2017 meetings were asked simply what they wanted at the transplanted Museum.¹⁶

There is very little other evidence of consultation, eg Ms Macgregor (Director of the Museum of Contemporary Art and designated 'Cultural Ambassador for the West') said that she had discussed the move only with Western Sydney Arts and Cultural Lobby.¹⁷ Actually they 'supported' the idea but did not initiate it or discuss alternatives at that time. This group consists of individuals and 13 organisations, mainly art and theatre groups; there are no museums or historical groups.¹⁸

The 'move' resistance has been characterized as a quarrel between the privileged inner city and the deprived 'west'¹⁹. However, support for retention of Powerhouse Museum comes from many Western Sydney sources, eg the Granville-based Greater Western Sydney Heritage Action Group²⁰ and North Parramatta Residents Action Group²¹, arguably the most significant such group in the west. The underlying statement for this submission, page 3, speaks for itself about the corresponding policy of inner-city groups: the top priorities are the retention of the Powerhouse as Australia's only museum of arts and sciences along with the creation of appropriate cultural facilities at Parramatta, the centre of population of the 'Sydney' conurbation.

There is clear evidence that until mid-2017²² no public consultation into the idea was undertaken by the unelected Parramatta administrator.

The specially created Government 'consultation' communication website <https://new.maas.museum/> 'consultation' added only seven posts and one link in 8 months after July 31, none addressing the 80+ basic questions asked at the 'consultation' meetings. See the North Parramatta Regional Action Group symposium described on page 14 for comparison.

The Business Case has a section entitled *Stakeholder Engagement*, by a firm called Elton Consulting who acted as facilitator for the so-called 'consultation' meetings of July 2017. They conducted no consultation about the overall strategy to improve the cultural facilities of Parramatta: the first objective of their work is to *demonstrate the benefits of the project*.²³



The 'move' will involve closure of Thinkspace, the Wiggles, Experimentation, Thinkspace and other practical education areas at Ultimo.

It will increase the number of apartments, thereby increasing the number of children, at the same time

as it removes opportunities for city children to have the kinds of 'widening' experiences in which the museum excels. (Pictures from MAAS website)



The initially announced budget was ridiculous

The original Government statements guaranteed that all proceeds would be used for the museum and any surplus for arts support in Parramatta. This was repeated by Deloitte document *Building Western Sydney's Cultural Arts Economy* (2015) sponsored by Sydney Business Chamber (Western Sydney). Both the Government and Deloitte thus reveal incompetence, because the maximum value of the cleared site was estimated (January 16) at \$250 million (Andrew Zhang, Manager, Hookers Real Estate, Pyrmont, using comparison with other available sites; the Government value is similar).

Powerhouse Museum Alliance experts calculate the cost of removing and storing the material from Powerhouse Museum at at least \$200 million and demolition costs about \$10 million. Land alone at Parramatta cost \$140 million so the project is notionally in debt already. The Government's cost estimate for the new building was about \$1 billion in the so-called Business Case Summary (p 7).

The amount realised from sale of site for development has since been reduced by commitments to maintain an arts presence at the Ultimo site so the initial finance arrangements are even more ridiculous.

Demolishing the building would not be easy. In the 1980s Whelan the Wrecker was called in to demolish the two huge chimneys in the Transport Hall. The brickwork was up to 1.8 metres thick and beautifully interlocked in the 'English brickwork' pattern that is common throughout the buildings. After reaching this level, it was decided to cease demolition as it was too difficult. The remainder of



the chimneys is now used as part of the very effective temperature control system, which also uses the original sea water pipes as a heat bank.

A huge waste of money was confirmed by later budget announcements

Display of heavy items eg the train and locomotive 1243, and the suspended aircraft, requires especially strong buildings not required by other cultural facilities such as those listed on page 14. The large items will often have to be last out of Powerhouse Museum and first into Parramatta museum with consequent years of building delays. A perfectly functioning steam reticulation will need to be rebuilt. *The pointless, costly and risky move of 240,000 objects from Ultimo to Castle Hill is a scandalous waste of money for no public benefit or cultural outcome.*²⁴ (Ms Kylie Winkworth).

Far from being able to carry out the move process with the proceeds of land sale at Ultimo, which was the original proposal, the cost of the 'move' as per the Government's own Business Case is around \$700 million dollars²⁵, an amount regarded by experts as very much under the amount that will be spent. To this must be added the loss to the public domain of much of the value of the Powerhouse Museum in its present site. The 'book value' of the Ultimo building at 30 April 2015 was \$262,873,000²⁶, a small amount in comparison with its replacement value.

It is eminently appropriate that the best collection of steam engines in the Southern Hemisphere is displayed, as working machines, in the turbine room of Australia's first commercial power station. The overhead Case crane, from 1899, is original and very rare.

This area is intended to become part of the lyric theatre!



The Government's site purchase is undemocratic

The democratically elected Parramatta City Council (to 12 May 2016) was steadfastly opposed the use of the recently 'acquired' site for the relocated museum (see **Resolution 16308, 14 December 2015; Resolution 16353, 14 January 2016; and Resolution 16646, 9 May 2016**)²⁷. The 9 May 2016 meeting was the last meeting of the elected council, thus showing the importance placed by the elected council on the views expressed.

In June 2017 an Expert Steering Committee, none whom had significant museum experience was formed by the administrator, They approved the purchase plan in a letter dated 20 July²⁸ with no apparent recognition that it contradicted the views of the elected Council.²⁹

We pointed out this clear error of fact in an email submission to the Inquiry on 12 September 2017³⁰ and its receipt and distribution was confirmed in a phone call.³¹ However the false information was then repeated by Government witnesses in the Inquiry evidence of Monday, 28 May 2018³² and remains a matter of public record. This is not only very frustrating for us, but is a clear breach of the standards expected in a democracy.

The committee urged that the agreement should be finalised agreement 'before August', giving no reason for this urgency:³³ Was this haste was affected by the imminent return of democratic Government to Parramatta Council? The site was 'acquired' less than two months before the end of the Administrator's term of office.

(The 'new' council has not ratified the decision to purchase, and there is now disquiet about the demolition of the 'Willow Grove' heritage building on the site: Council resolution 1395 of 25 June revisited the matter, asking, *inter alia*, 'NSW Government to incorporate the heritage significance of Willow Grove and the St George Terraces in any future proposal for the development of the Museum of Applied Arts and Sciences. There has also been a major protest meeting on the site seeking retention of these buildings).

The Parramatta people prefer other options

The HillPDA study February 2017³⁴(page 4) and Deloitte Review of Heads of Agreement July 2017³⁵ cited by the non-elected Council Administrator as evidence of consultation at the Legislative Council Inquiry hearing on 29 August do not canvass any alternatives to that already 'announced' by the Government.

The best consultation to date is North Parramatta Residents Action Group October 2016: the combined cultural associations of Parramatta recommend the development of the authentic 'Fleet Street' area into a multipurpose cultural precinct, and local choice of arts facilities, supported eg by the Inquiry Submissions 21, 117, 142, 142b and 149. Specific projects suggested include migration (13, 21, 37, 51, 149), early history (North Parramatta Residents Action Group and subs 21, 42, 119, 143), 149 with special emphasis on Aboriginal history (21, 31, 51, 149) and a Questacon or multipurpose display area (36, 51, 149, 143, 96b, 142b).

There are many other examples of Parramatta people's keenness for other proposals than the Powerhouse 'move'. For example on 10 July 2017 a public forum (*Outcomes of the Public Exhibition of the draft Development Control Plan for the Parramatta North Urban Transformation Precinct*) was held by the Administrator in which participants could express their feelings on various subjects³⁶. Over 1000 submissions had been made supporting the development of the Fleet Street area as a cultural precinct. A succession of speakers made the basic point that this was a desirable outcome. These included Jenny Brockman, Andrew Quah, Suzette Meade of NPRAG, Ronda Gaffey (representative of the Parramatta Female Factory Friends), Brian Powyer, Auntie Kerrie Kenton, Professor Helen Armstrong of Saving Sydney's Trees, Warren Moss and planner/developer Donna Savage. There is no doubt that there is a very strong lobby favouring development of the Fleet Street area as a cultural precinct over the planned extension of high-rise, destruction of heritage buildings and alienation of open space that is involved in the current museum plans.

The most vocal non-Government supporters of the 'move' are the, Western Sydney branch of Sydney Business Chamber, through their spokesperson Mr David Borger. In his evidence to the Inquiry on Tuesday, 6 September 2016, pages 47ff he made a compelling case for the improvement of cultural facilities in Parramatta, but a far less compelling case for moving the Powerhouse Museum. He did not appear to be aware of the particular problems involved in this action or of the waste of hundreds of millions of dollars that would occur (in comparison with the erection of a new facility in Parramatta).

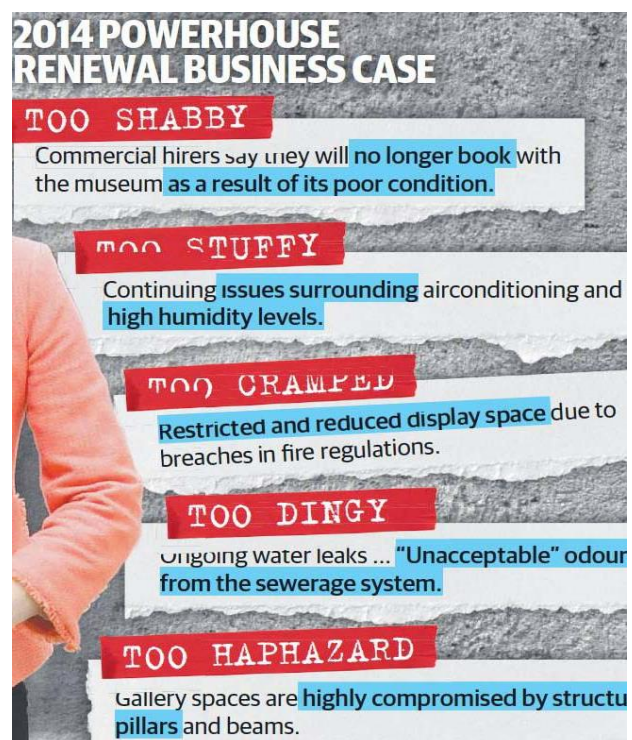
We agree with Mr Borger when he said, on ABC Radio 10 July 2018, 'we can't be properly informed if the Government keeps all its documents under lock and key'. We feel that, given open communication from the Government, that Mr Borger's group and the opponents of the 'move' would find they had a lot of common ground and a mutually advantageous solution could be worked out.

The provision of a locally based museum at Parramatta, plus for example a Questacon³⁷, would, we submit, be far more financially attractive. The huge cost of the 'move' adds enormously to the need to recoup costs through entry fees, and this additional cost means inevitably that more people will not be able to afford it. Attendances, particularly of people and children of lower socio-economic status, suffer, diminishing the cultural and social value of the museum.³⁸



The Fleet Street precinct in Parramatta includes the goal, dating from 1798. Many old buildings, and good open space areas, make this attractive area the ideal location for a cultural precinct

The Daily Telegraph of 18 July 2018 carried reports of a SECRET (sic) report indicating that the present building was completely unsatisfactory. If it is such compelling evidence, why is it not publicly available? Why do those of us who work there not notice these problems? Why is it not cheaper to remedy the defects here than build an entirely new museum? What was the role of Government funding cuts in maintenance defects?



The Powerhouse Museum is an invaluable item of Australian heritage

The first stage of the building housed Australia's first industrial-scale powerhouse, built in 25 months, (finished December 1899), to very high constructions standards. Ten kilometres of tram tracks were laid and 100 trams put on the line, simultaneously training everyone concerned in completely new technology. No comparison is made with the current situation in regard to light rail construction!

Over the next 40 years many additions were made to the original building, to the same superb standards of construction.

By 1960 the Powerhouse was unused and derelict, but as part of the bicentennial commemorations of 1988 the buildings became a museum. The National Trust commented as follows:

The Powerhouse Museum opened on March 10, 1988. The challenging design by NSW Government Architect J Thompson and Design Architect Lionel Glendenning for the Powerhouse Museum converting the shell of an industrial building into one of the world's most up-to-date museums was deservedly given the 1988 Sulman award for architectural merit ... The Trust strongly opposes the sale by the NSW Government of the Powerhouse Museum for redevelopment and would also strongly oppose any demolition of the existing historic structure, the purpose built 1988 extension and extant components that demonstrate the Powerhouse's original use.³⁹

No heritage classification was sought for the Powerhouse Museum as no-one could have believed that this magnificent building could ever be under threat. Graham Quint, National Trust advocate, applied for Powerhouse Museum heritage listing in November 2015, and these submissions have not been yet been considered under this Government in the 2½ years since they were lodged.

Heritage values are not assessed, and, we believe, not even mentioned, by the Government in their premilitary investigations, their submissions to the Inquiry, or even in the Business Case.⁴⁰ Basically, the Business Case merely summarises the present position in regard to heritage listing. It is true that at Ultimo the heritage situation of the Turbine Hall and related areas has resulted in them being preserved as part of the Lyric Theatre / Fashion Museum conversion, but that is the only concession made to heritage values that we have so far found in the Business Case.⁴¹

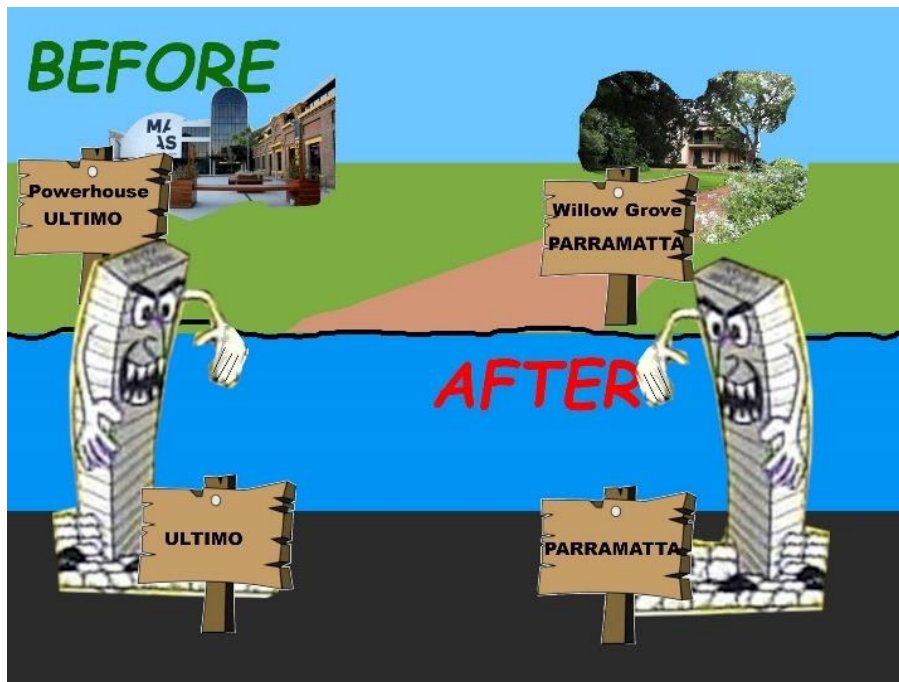
In *Attachment G, Heritage Advice, The Ultimo Presence Project*, Weir Phillips Heritage make the valid point that in the early stages of development of the plan, heritage values were only mentioned as an afterthought, whereas they believed it should have had much higher priority.⁴²

But the main issue is that the museum in its totality is a remarkable item of Australian heritage, and as such it should not be destroyed or degraded.⁴³ Even setting that aside, heritage aspects of a building do have a commercial value. Copious studies exist regarding this matter: a typical example is *Valuing the Priceless: The Value of Historic Heritage in Australia*.⁴⁴ Throughout the Business Case, and all other documents, the Government has stressed the appeal of new buildings but we have found no consideration at all of the cash values of heritage buildings in attracting visitors and in visitor impact. The installation of the magnificent steam engine collection in Australia's first industrial power station makes an impact that cannot possibly be replicated in an ultramodern setting.



An example of the tramcars that were based in the (Harwood Building) tramshed after 1899 - is yet another evocative combination of exhibit and display site.

The Government has ignored massive opposition



The Premier's announcement of the move created instant opposition from those who appreciate Australian heritage, but when the implications were examined, it became clear that the economics of the

'move' were also disastrous. No profit could be made from the sale of the Powerhouse precinct even with the most drastic demolition. (See page 11).

The protests escalated: protesters included

- 11,000 signatories to the petition presented to NSW Parliament, 25 Feb 2016
- 178 signatories to the Powerhouse Museum Alliance's 17 Feb 2016 open letter
- authors of the 133 submissions to the Upper House Inquiry who oppose the Powerhouse move – representing 94% of all the submissions about the Powerhouse; these include the National Trust of NSW, Museums Australia, the International Council on Monuments and Sites and many other professional, artistic and historical groups
- countless museum visitors and supporters from across NSW, around Australia and overseas

and members of many organisations including

- The Save the Powerhouse Facebook group <https://www.facebook.com/savethepowerhouse/>
- The Powerhouse Museum Alliance <https://powerhousemuseumalliance.com/>
- North Parramatta Residents Action Group <http://nprag.org/>
- Pyrmont History Group

Graphic from the hugely popular Save the Powerhouse Facebook site.

The Government has been extremely secretive and has had to be forced into revealing its plans

The announcement of the 'move' was immediately met with a storm of protest. Immediately the financial calculations were exposed: instead of realising enough money from the sale of the Ultimo site to build the new museum, it was quickly demonstrated that the money received would barely suffice to remove and store the exhibits and demolish the museum⁴⁵.

The overwhelming reaction was one of incredulity: the idea of tearing down these wonderful buildings less than thirty years after their construction seemed utterly irrational. Already the process of demolishing the icons of the bicentennial commemorations had begun with the Convention Centre: the Entertainment Centre was soon to follow. Thus, the destruction of the museum, with its magnificent older buildings associated with the award-winning conversion, was widely regarded as a step too far.⁴⁶

Government plans, and the rationale for them, were kept secret, and as a result of enormous grass-roots political activity the Legislative Council set up an Inquiry into Museums and Galleries on 26 June 2016, much of which was devoted to examining the Powerhouse 'move'.

Government witnesses refused to give basic information claiming it was 'Cabinet in confidence' (at least 37 times in the Legislative Council Inquiry into Museums and Galleries evidence alone⁴⁷). 'Cabinet in confidence' traditionally applies to discussions made within the cabinet, leading to the convention that Cabinet speaks with one voice, having deliberated the matter in question and determined a policy.

The Government has extended it to denying information not only about the business case itself, but also the consultants' terms of reference and reports that contribute to the business case, and even to material such as the vital logistic information provided by Peter Root Associates to assist consultants.

The so-called *Business Case Summary* released April 27 this year had been extracted from the Government by a parliamentary vote that passed because of a defection by a Government MLC. It went nowhere near providing the sort of evidence required in Treasury Paper tpp 08-5, *Guidelines for the Construction of Business Cases*.

We gave it to business executives to assess, and universally they agreed with us that it was a travesty of what was required.

The rebellious MLC persisted, joining with the opposition to pass a motion requiring the release of the full business case. After a somewhat farcical situation which developed when the Government first claimed to have no copy of the documents⁴⁸, the Business Case documents were made available, in a single copy, to be read during business hours in a Parliamentary office, with one photocopier available for public use. It is not easy to determine the structure of the collection, but we hope that what we established our own website and believe that what we have managed to get online are the essentials of the Business Case.

There are many redactions. The covering letter from Secretary of the Department of the Premier and Cabinet stated 'some information has been redacted from the documents where its disclosure could compromise the financial interests of taxpayers, including by adversely impacting ongoing commercial negotiations'⁴⁹. This admission that commercial negotiations are already under way is troubling, having regard to the controversy that rages over the efficacy of the project.

Responses to letters to Government MPs typically ignored any questions asked or comments made. We sent our 2016 booklets *Heritage Aspects of the Powerhouse Museum Precinct* and *Heritage aspects of the Powerhouse Museum*, with personalised covering letters, to all MPs.

Government MPs typically replied with a standard letter saying how good the 'move' idea is.⁵⁰ Another response tactic was to refer the matter to the Minister for the Arts who had similar standardised replies sent from Arts NSW. ALP MPs' replies typically quoted a speech from Mr Foley⁵¹ supporting the idea of developing cultural amenities for Parramatta, and also stating that *The Leader of the Opposition.... Has called on the Government to put forward its detailed plans for a Parramatta based Powerhouse Museum. Only then will the Opposition be in a position to judge the merits of these plans.*

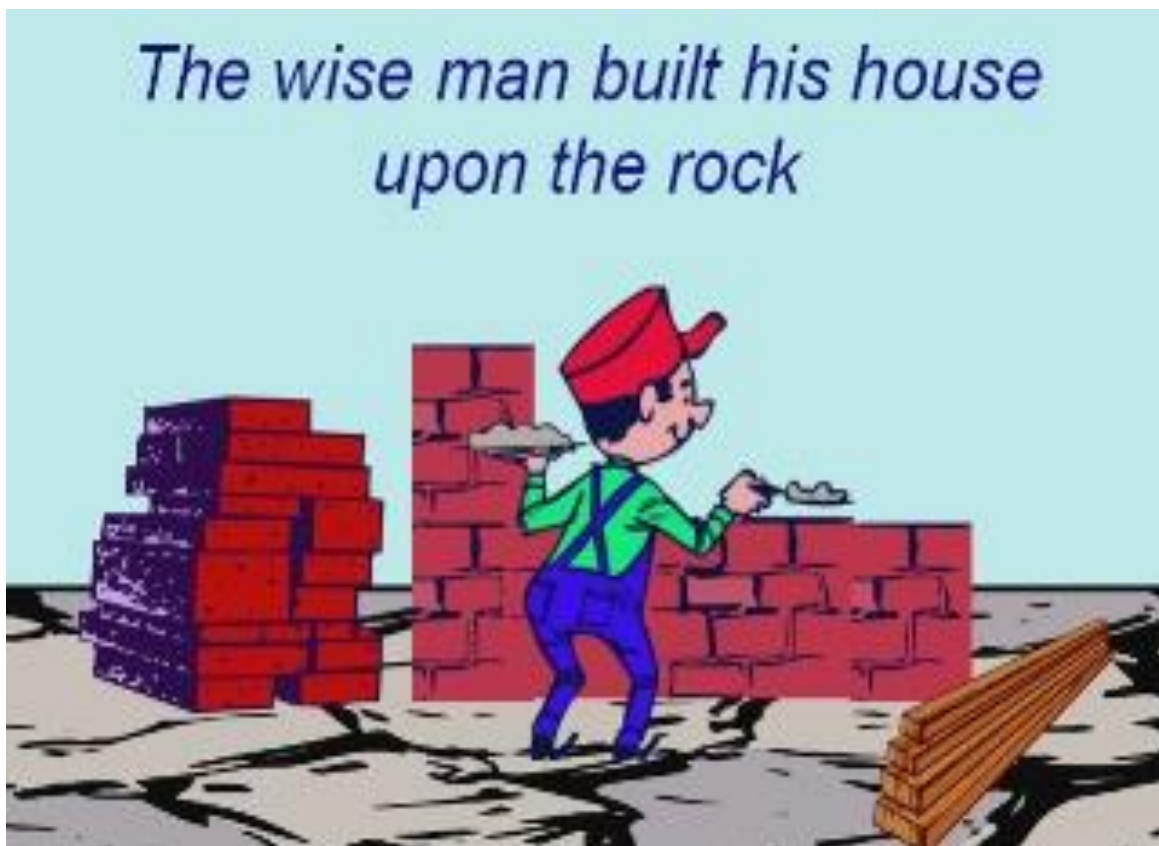
Of recent weeks the Leader of the Opposition has stated that the Opposition is no longer in favour of moving the Powerhouse Museum to Parramatta.⁵²

Greens MPs and Independent Jamie Parker have been consistently supportive of our efforts to find out the facts supporting the Government's plans and have and upheld the best traditions of Australian democracy in doing so. They have also been consistently in favour of retaining the Powerhouse Museum at Ultimo.



The Government was forced to make the Business Case public. It has been released by placing a single copy, as above, in a parliamentary office, available by appointment during business hours. One photocopier is available to make paper copies only.

The Business Case that has been revealed does not refute the basic criticisms points made above⁵³



Good plans are made on strong foundations of knowledge, research and expertise, but the foundation for the business case has been, and remains, fundamentally flawed.

To reiterate: The policy decision to improve the cultural facilities of Western Sydney is a good one, to be universally applauded. However our studies of the Business Case do not alter our previous conclusions, namely

1. There is clear evidence that there was no serious consideration of alternatives to the 'move' of the Powerhouse.
2. The choice of this tactic over other alternatives involves the waste of hundreds of millions of dollars and the degradation of great heritage buildings.
3. There has been almost no prior consultation, even with major stakeholders such as the Museum Trustees and the elected Parramatta Council.

The release of the Business Case does not allay concerns about the process

The previous section demonstrates that the Business Case is fundamentally flawed. But the very latest tactic from the Government is to say that there is no problem at all, and that answers to all our questions can be found in the Business Case. This is a typical ‘look over there’ tactic that is used by many people who are being subjected to criticism for which there is no defense. We are now expected to ignore the controversy over the museum move and accept that that matter has been resolved, and that we now have to examine the slightly more defensible idea of making a gutted shell of a heritage building into Sydney’s third or fourth lyric theatre.

Of all the questions asked on July 31 2017 and 4 May 2018 only very few have been answered by the papers released (see endnote).⁵⁴

A very important point must be made here. The people organising the Business Case and therefore the ‘move’ itself, are not experienced or indeed qualified, in museology. The notable exception is Root Projects. In contrast, a *LinkedIn* search of the local Johnstaff employees, for example, did not find any employee with significant museum-related experience or qualifications, and this firm has the responsibility of preparing the Business Case.

All these employees charged with making the ‘move’ happen are further constrained by having to adhere to Government policy which means that they have to defend the indefensible. The huge strain this imposes on these workers may explain some recent events.

There are even more restrictions placed on these hapless people. I am reliably informed that the process of answering correspondents is long and convoluted. Responses to the simplest queries must be checked by multiple agencies, and finally approved at the political level⁵⁵, and this explains the paucity of entries on the New MAAS Museum website, set up for consultation in July 2017. (see page 9).

On 29 August 2017⁵⁶ Mr Harwin advised us of the membership of an Expert Advisory Group / Panel, mentioned by Ms Torres on 30 June 2017 who ‘provided guidance throughout the process.’⁵⁷ Members of the group were listed by Mr Harwin as Dr Patrick Greene, previously the chief executive officer of Museum Victoria; Professor Graham Durant, the Director of Questacon; Mr Mark Carnegie, well-known as an arts philanthropist, Doug Hall; director Art Gallery and GOMA, Brisbane; Peter Root, the Managing Director of Root Partnerships who has had an extensive involvement with the Powerhouse

Museum; Penny Hutchinson, previously the head of Arts Victoria; and Edmund Capon, former director of the Art Gallery of NSW. Mr Hall assisted Johnstaff consultants from about June 2017,⁵⁸ and we have found evidence of two Expert Advisory Group / Panel meetings held in September 2017, attended respectively by three and four of the six members, but at the date of printing have not found evidence of any influence that the panel has had. However we have been informed that an Expert Advisory Panel ‘provided their guidance throughout the process’.

There are just a few problems with this assertion. Firstly, there is no evidence of any effect that the advisory panel has had on the process⁵⁹. Secondly, the group was not formed until over 2 ½ years had elapsed since the project was inaugurated. Thirdly, it appears that they have met, incompletely, only twice plus a possible on-site ‘briefing’ at Ultimo⁶⁰. Finally, Trevor Kennedy has been informed by Mark Carnegie that he knows nothing about this matter. Without concrete evidence to the contrary, it appears that the formation of this group is nothing more than a ‘box ticking’ exercise: the idea is that the group has been formed, but they have produced nothing and so no notice has to be taken of them.

For the record, the ‘move’ idea has been specifically opposed by two former directors of MAAS, at least two directors of other comparable institutions, four former trustees, nine professional curators and at least five other museum experts of similar standing. There are also many experts in other art-related areas, including the architect who designed the museum conversion and at least two other (younger) architects who are practicing at a very high level.

It is disappointing, but typical, that these former senior employees, curators and trustees are not respected at all, even though many of them still work voluntarily in arts / sciences / educational / museum fields, have dedicated their lives to these pursuits and have contributed many well-researched documents to the ‘move’ debate.. One of our email correspondents, discussing the Business Case papers, puts it well:

Notably absent from the list of stakeholders⁶¹ are the museum’s own community of supporters, notable donors, former trustees and sponsors. Not to mention Life Fellows.

Also not a single museum or heritage group in Parramatta or western Sydney is a stakeholder, nor worthy of being consulted. Not even Old Government House, Parramatta Park, or Parramatta and District Historical Society, the first local historical society in Australia, founded just 12 years after the RAHS in 1913.

They must think that Parramatta is the museum equivalent of terra nullius, with no museums in Parramatta or western Sydney.

Teams of highly qualified and experienced people are examining these released Business Case documents, and are finding them riddled with inconsistencies, statements made without supporting evidence, and evidence that is itself on very shaky foundations.

Documentation of the so-called Final Business Case and its Summary, released on April 28 2018, is being put online, as it becomes available, at <https://powerhousemuseumalliance.com/> as: *Business case: Access to Documents*, and *Business Case: Responses*. A resource bank of information is also available on the non-government website <http://maasbusinesscase.com/>.

The examination of these documents has been made very difficult by the manner in which they were released, but despite this, good progress is being made.

About this submission: Editor's note

Much of the material has come from participants in an email group that has functioned since May 1, 2016⁶². Their comments and suggestions have been collated, edited and supplemented by other consensus material from sources such as

<https://powerhousemuseumalliance.com/> and the Facebook page <https://www.facebook.com/savethepowerhouse/>.

In this submission 'we' refers to this group, but the input has, of necessity, been edited, and I accept full responsibility for the accuracy of statements made. If you have any queries on this matter, contact me at
and I will do my best to help.

In the world of post-truth and Donald Trump, this submission makes strenuous efforts to ensure that what we are saying is factual. Detailed references are supplied below. Accurate and comprehensive information is also available on <https://powerhousemuseumalliance.com/> and there are many resources on the our website <http://maasbusinesscase.com/>. and on many Government websites, notably the records of the Upper House inquiry into Museums and Galleries, <https://www.parliament.nsw.gov.au/committees/inquiries>.

As can be seen on http://maasbusinesscase.com/questions%20asked/questions_directory.htm we have consistently asked for clarification of basic issues, with little response. It is our suspicion that the professional workers have prepared responses to our questions but that the politicians have delayed the release of the relevant information. Whether this is true or not, the fact is that the Government has been very reticent in releasing information and particularly reticent in releasing answers to these basic questions.

Every effort has been made to provide the basis for all assertions made. For further information see Government websites or

- <https://powerhousemuseumalliance.com/>
- <http://maasbusinesscase.com/> (an unofficial resource bank)
- <http://www.lockoweb.com/phm/>

or contact me (. Every effort has been taken to ensure accuracy, but if there are errors, please point them out and I will publicise corrections as widely as I can.

Tom Lockley.

Endnote references

¹ Article by Deborah FitzGerald, *Parramatta Advertiser*, November 26, 2014 heading 'Powerhouse Museum to move to Parramatta'. No longer on line. The *Telegraph* is often used to announce government policy before it is divulged to other stakeholders and this is an early major example.

² EXCLUSIVE Andrew Clennell, *The Daily Telegraph*, February 25, 2015 *Fair Go for the West: Powerhouse Museum relocated to Parramatta*, reporting on media release.

³ Inquiry into Museums and Galleries (henceforward 'Inquiry') records, 28 May, notably pages 20-21

⁴ Elton consulting prepared a *Communications and Engagement Strategy for the New Museum in Western Sydney and the arts and cultural space in Ultimo, Attachment O to the MAAS Project*, dated 26 October 2017. It was designed to 'sell' the idea of moving the Powerhouse, not to examine it. The inculcation of a list of 'Key Messages', section 15, page 38 ff is the main priority.

⁵ The use of the Ultimo site for 'urban renewal' was mentioned in Mr Baird's early announcements and at least as late as *The Australian*, Michaela Boland, August 5, 2015. It is also a constant theme in the standardised replies sent by the Government in response to communications sent to them, '*Proceeds from the urban renewal of the existing Powerhouse Museum site in Ultimo will be committed to funding the new Museum at Parramatta*' (letter from Arts NSW on September 2, 2015)

⁶ See statement from John Zheng, Director of L J Hooker, Pyrmont, SMH February 26 2015 and also http://lockoweb.com/heritagephm/darling_harbour_real_estate.htm.

⁷ The power station often used fuel oil and engineers on our team pointed out the dangers of residual contamination from this cause. This will not be an issue unless the relevant buildings are demolished and floors removed.

⁸ *Collection and Logistics plan for the New Museum, 27 June 2017, page 2*

⁹ Highly qualified members of the email group who would prefer not to be named.

¹⁰ The Catalina can be disassembled, the wing being one separate piece and the fuselage, less rudder and tailplane, another. The monocoque construction of the Beechcraft means that it cannot be disassembled: the fuselage skin is a structural element. Only a small amount of wingtip area can be removed. The aircraft will have to be lowered on to a specially made cradle, whereas the Catalina can be supported by relatively simple framework. Ex-employees who were present when the Beechcraft was installed state that the aircraft, while safely preserved in its present position, was subject to strains during installation that might cause big problems when removed. The Beechcraft will require a larger hole in the wall to be removed than the Catalina, but an even bigger hole will be needed to remove the Apollo rocket engine, which must be carried in its supportive frame: it will not rest on the exhaust flange. Such details do not appear to have been addressed by the Business Case documents. (Same source as previous endnote).

¹¹ 'Powerhouse Museum to clear out one-fifth of staff'. SMH 1 May 2014

¹² paper of November 3 2015

¹³ **Evidence that that the 'move' decision is made by the government alone:** Time sequence of the decision. The 'move' suggestion was first made by Infrastructure NSW on 24 October

2014, and they stressed the need for consultation and further examination. It has been taken over as definite policy with by the government with almost no consultation, not even with Parramatta Council. Research into the move has been dominated by the assumption that the 'move' will proceed. See 1) Inquiry evidence Ms MERRILLEES Friday, 17 February 2017 'I think that that [the pros and cons of the move] is a question for Government and I am not here to answer questions on Government policy'. 2) Inquiry evidence Monday, 5 September 2016: SAMANTHA TORRES The relocation of the MAAS is a clear direction from the Government (5 September): 'It is uncontested that government accepted a recommendation from Infrastructure NSW to relocate the museum from the current site in Ultimo to a site in Parramatta'. 3) Inquiry evidence Mr Harwin, 6 July 2017. 'The MAAS headquarters moving to Parramatta as is the museum as a whole..... Actually, this was part of the State Infrastructure Strategy considerations from the first point that the State Infrastructure Strategy was released in 2012'. Statements that the 'move' instruction came from infrastructure NSW are demonstrably not true. Inquiry evidence 29 September 2016 Ms Torres was unable to produce modelling done by Infrastructure NSW. She took this task as a 'question on notice'. The document in response to this question that was produced on 14 November from Infrastructure Australia recommended nothing more than the urgent consideration of the move.

¹⁴ Inquiry evidence 14 Nov 16 p34: Professor Shine

¹⁵ Inquiry evidence, Monday, 28 May 2018, page 25, Mr Dyer

¹⁶ For example we have information that on the evening of 14 November 2016 a firm called 'Instinct And Reason', 420 Elizabeth Street Surry Hills, conducted a focus group research activity into the 'move' to Parramatta. The participants were told that the museum was moving to Parramatta and then asked what they would like to see at that site. This firm is mentioned in *Stakeholder Engagement*, part of the Business Case, page number not available, 'Meeting with Mr Parry and others at PHM 14/10/2016'

¹⁷ Inquiry evidence Monday, 5 September 2016. Mrs Macgregor was vague about the name but the only group that meets here criteria is the Western Sydney Arts and Culture Lobby, see inquiry submission 36.

¹⁸ . Inquiry evidence 5 September 2016 p34, submission 36 p4.

¹⁹ As supported by the Daily Telegraph's campaign *Fair Go for the West*, which began in 2014. See fairgowest.com.au

²⁰ Facebook page *Greater Western Sydney Heritage Action Group* has 853 followers. See also their Inquiry submission (no 30)

²¹ Inquiry submission 44, page 2, NPRAG have made a public stand to support the Powerhouse Museum to stay in its current location, '*as we do not support the government's decision to steal a cultural asset from one community when there are so many existing opportunities in Parramatta with more heritage than The Rocks to invest in our social and economic future*'

²² 1) email, Manager, City Activation Marketing and City Identity City of Parramatta, Tue, Nov 1, 2016 at 3:16 PM. This email was circulated widely, 2) on March 5 2017 the Parramatta City Council Manager was quoted as saying that the Council was enthusiastic about the process. As the matter had not been mentioned in council minutes, we asked him to justify this assertion and no reply was received. 3) The Administrator in evidence to the Inquiry on 29 August 2017, page 9, described a consultation process involving less than 1000 people. The questionnaire that formed the basis of this consultation is online at

<https://www.parliament.nsw.gov.au/lcdocs/other/11050/AQON%20-%20Ms%20Amanda%20Chadwick%20-%20Parramatta%20City%20Council%20-%20received%2012%20September%202017.PDF> and the single question about the

Powerhouse simply asks if people want the museum to be relocated in Parramatta, with no background information and no alternative suggestions.

²³ Section 1.1, page 5 of Communications and Engagement Strategy for the New Museum in Western Sydney, 21 November 2017

²⁴ Ms Winkworth is a life fellow, donor and former trustee of the Powerhouse Museum. For decades she has been involved in museums and other cultural activities at a high level, and her book *Significance 2.0* is recognised as a masterpiece in its field. No consultant employed in the preparation of the Business Case has anything remotely resembling her degree of skill, knowledge and experience in museum activities and administration.

²⁵ From *Final Business Case, New Western Sydney Museum*, Version Number: 07 Gate 2 Review Date issued: 14 February 2017 Table 5.3.6 *Capital Expenditure*

²⁶ Inquiry, Answers to Questions on Notice, MAAS Museum, 27/09/2016

²⁷ These extracts come from the minutes of the elected council during 2015 and 2016, accessed over the period 31 August to 10 September 2017, from

<https://www.cityofparramatta.nsw.gov.au/businesspapers>

The relevant resolutions are **Resolution 16308, 14 December 2015; Resolution 16353, 14 January 2016;** and **Resolution 16646, 9 May 2016.** The fact that it was discussed at the 9 May 2016 meeting, the last meeting of the elected council, gives clear indication of the importance placed by the elected council on the views expressed.

Resolution 16308 (Minutes, 14 December 2015)

That Council receive and note the draft minutes of the Riverside Theatres Advisory Board meeting held on 26 November 2015, however Council wishes to disagree with comments in the Minutes under Item 3, Parramatta Culture Arts and Entertainment Plan as it is not necessarily the view of Council that the Riverbank Site would be supported as the preferred site for the relocation of the Powerhouse Museum in Parramatta.

Resolution 16353 (Minutes, 14 January 2016)

... included the following recommendations in Suspension of Standing Orders, re the relocation of the Powerhouse Museum, where 'The Lord Mayor ruled that the matter was one of urgency'. Resolved:

1. *That the Lord Mayor write to the relevant Ministers expressing our community's concern about the possible relocation of Powerhouse Museum.*
2. *That Parramatta City Council, through the Lord Mayor, commence a campaign supporting the possible relocation of the Powerhouse Museum to be at Parramatta Golf Course located near Parramatta High School or at Old King school or the Parramatta Jail site and the reasons therefore.*
3. *That the campaign consist of a meeting to be arranged via the state members between the Lord Mayor and the Minister, appropriate correspondence to the relevant local Members of Parliament and an appropriate media campaign.*
4. *That the community be made aware of the state government agenda on the Powerhouse Museum.*
5. *That it be noted it is imperative that the state government understand that Parramatta City Council has policy and budget approved for the part of River.*

-
6. *That Parramatta City Council outline the money invested through purchase of properties for Parramatta City Council to achieve our vision for our River foreshore.*
7. *That it be noted if the government insists or force the location of the Powerhouse Museum on our River foreshore, it will result in a negative impact on Parramatta City Council and its vision as a River City and this is the only parcel of land that our Council can develop and invest in a public domain that will be beneficial to our local residents and business.*
8. *Further, that the option of Powerhouse Museum being located on the Riverbank Foreshore will lead to a financial implication for Parramatta City Council and the City.*

Resolution 16571, Minutes 11 April 2016 (p22)

'The Lord Mayor provided details on the State Government's recent selection of the Parramatta River Foreshore as the preferred site for the new Powerhouse Museum together with advice on the recent meeting held with the Minister for Infrastructure. Councillor Chedid raised concerns that the footprint of the proposal may eliminate Council's vision for the Riverbank Foreshores and may have an impact on the current Expression of Interest for this area.'

Resolved: *That Council staff provide a report on the action that has transpired to date in relation to the relocation of the Powerhouse Museum.*

Resolution 16646, Minutes, 9 May 2016 (p22)

At the very last meeting of the elected council The Lord Mayor ruled that a motion to suspend standing orders to consider the Powerhouse Museum and the Riverbank was one of urgency. It was resolved:

(a) *That Council write to the relevant Minister referencing the agreement, in principle, that the State Government would design the new Powerhouse Museum within the appropriate Council footprint to ensure that the Museum does not disadvantage Council in achieving its vision for the river and not disadvantage Council's strategic asset on the site.*

(b) *Further, that a report be prepared outlining the discussions that have taken place to date.*

(There is no evidence that any such report has ever been made as part of the assessment process. We have been seeking the details of all such discussions for over two years, but cannot obtain them. There is no other discussion of the project in the minutes of the former elected council).

²⁸ <https://www.cityofparramatta.nsw.gov.au/sites/council/files/2017-07/Letter%20%26%20Advice%20Commitee.pdf>

²⁹ <https://www.cityofparramatta.nsw.gov.au/sites/council/files/2017-07/Letter%20%26%20Advice%20Commitee.pdf> . This group required the agreement to be executed quickly, but without giving a reason for this. The elected government was due to take over in less than two months.

³⁰ Online at <http://maasbusinesscase.com/uh/Parra%20council%20re%20land%20choice.pdf> From the Inquiry on 29 August 2017: **Ms Chadwick**, Parramatta Administrator (transcript page 7): ... in this matter the views and the resolutions of the former Parramatta City Council are the most important. The previous Parramatta council had in December 2014 endorsed the redevelopment of the Riverside Theatre ... I see that this agreement delivers that upgrade together with the cultural precinct that was anticipated there. **The Hon Shane Mallard** supported the witnesses by such Merrilless as (page 8) the previous council already endorsed that position and was already a decision the

council had made prior. **The Hon. Don Harwin** said (page 21) We have now got extensive material back to us on exactly what sort of museum presence the people of Western Sydney want. I am confident that we will be able to deliver on that response. **The Hon. Scott Farlow** said (page 21) The council has been telling us that since 2014 (ie, stating that the previous council had supported the 'move').

³¹ This phone call took place about 13 September 2017 but precise records were not kept.

³² Inquiry transcript, Monday, 28 May 2018, page 12:

The Hon. SHAYNE MALLARD: But there was a council resolution of a previously elected council in support of the sale and the Powerhouse project? **Mr DYER:** Yes, that is right. **The Hon. SHAYNE MALLARD:** So that was guiding Ms Chadwick in her deliberations. **Mr DYER:** This process had been aligned with the council policy from the previous council— **The Hon. SHAYNE MALLARD:** That is right. **Mr DYER:** —and all the way through to the administration period, yes.

³³ From the Panel's letter: *The NSW Government has advised the Committee that after an extended period of negotiation with the Council, it is critical to the success of the Museum project that the Heads of Agreement is executed before August 2017.*

³⁴ Online at <https://www.cityofparramatta.nsw.gov.au/sites/council/files/2017/Parramatta%20Museum%20Economic%20Impact%20Study%20Final.pdf>

³⁵ Online at <https://www.cityofparramatta.nsw.gov.au/sites/council/files/inlinefiles/Deloitte%20Review%20of%20Proposed%20Arrangement%20between%20COPC%20NSW%20Government.pdf>

³⁶ This is recorded on https://businesspapers.parracity.nsw.gov.au/Open/2017/OC_10072017_MIN_409.PDF

³⁷ The Canberra Questacon had attendances of 511,000 last year from a feeder area involving barely half a million people (<https://www.questacon.edu.au/business/media-centre/news-and-media/questacon-breaks-visitation-records-2016-17>). It is a huge tourist attraction. The Parramatta area would draw figures in the millions.

³⁸ This logical relationship is made clear in *Final Business Case* Version Number: 07 Gate 2 Review Date issued: 14 February 2017, underlying sections 5. 5.1, 5.2, 5.3, 5.6, 5.7 and 5;8.

³⁹ National Trust submission to Inquiry, no 46, page 2

⁴⁰ The documents *New Museum for MAAS at Parramatta Final Business Case Heritage Report 25 November 2016 Appendix x* and *Attachment G, Heritage Advice, The Ultimo Presence Project* (2 October, 2017) do nothing more than summarise the present situation as regards heritage, The monetary value of the attraction of heritage buildings is not mentioned.

⁴¹ 'The development of Project and Development Options for the Site are influenced by the requirement to retain key heritage items. These include: the Ultimo Power House (northern buildings) including the Pump House, Engine Room, Turbine Hall, New Boiler house and Switch house; and the Ultimo Post Office. *New Museum for MAAS at Parramatta Final Business Case Heritage Report 25 November 2016* Page 12

⁴² 'The title of the preliminary feasibility study uses the word Heritage however the study contains little heritage information to guide the reader. On page 2 the sub-heading Heritage is last. As a Heritage Item, heritage should come first as an issue as all that is proposed after this point will have some impact on the heritage significance of the site. Without some heritage commentary or analysis, the reader cannot be confident of the potential impacts of the Options.', *Heritage advice, The Ultimo Presence Report, Attachment G, section 3.0*

⁴³ This is developed in detail at a lay level in the booklets *Heritage aspects of the Powerhouse Museum precinct* ISBN 978-0-9803693-4-2 and *Heritage aspects of the Powerhouse Museum* ISBN 978-0-9803693-4-2 by T H Lockley, published 2016 and online at <http://lockoweb.com/phm/oldindex.htm> and <http://lockoweb.com/phm/default.htm> respectively.

⁴⁴ Research Report 2 November 2005 Prepared for the Heritage Chairs and Officials of Australia and New Zealand <https://www.environment.gov.au/heritage/info/pubs/valuing-priceless.pdf>

⁴⁵ See page 12 ff.

⁴⁶ The 1988 Exhibition and Convention Centre and the Entertainment Centre were closed for demolition in 2014 and 2015 respectively. Both were less than 30 years old. The Exhibition and Convention Centre had won the coveted Sulman award for Architecture. SMH, 6 December 2013.

⁴⁷ Count verified by search of the Inquiry website and includes use of 'cabinet in confidence' and 'commercial in confidence' in both the transcripts and in 'Other documents' submitted in response to questions taken on notice by Government witnesses.

⁴⁸ Letter of 4 June from department of Premier and Cabinet.

⁴⁹ Heavily annotated letter of 8 June: the material was eventually made available on 12 June.

⁵⁰ We sent our booklets (full details *Heritage aspects of the Powerhouse Museum precinct* ISBN 978-0-9803693-4-2 and *Heritage aspects of the Powerhouse Museum* ISBN 978-0-9803693-4-2 by T H Lockley, published 2016 and online at <http://lockoweb.com/phm/oldindex.htm> and <http://lockoweb.com/phm/default.htm> respectively). Replies were variations on this 'standard letter' theme:

The NSW Government is committed to growing the arts and cultural sector across the whole of NSW and in February 2015 launched the first NSW Arts and Cultural Policy Framework - Create in NSW. This Framework is guided by the principles of Excellence, Access and Strength. It provides strategic direction for arts and culture over the next 10 years, with specific actions for Sydney, Western Sydney and Regional NSW. ... Sydney's CBD is home to some of Australia's best cultural programs, festivals and experiences and the NSW Government remains committed to strengthening Sydney's position as a global centre for arts and culture in the Asia Pacific. We are working towards a defined arts and cultural precinct for the Sydney CBD based around the Sydney Opera House, extending through to a new Walsh Bay Arts Precinct, Barangaroo in the west and the Australian Museum in the east. In defining this precinct we will activate sites to ensure Sydney has a thriving cultural and artistic scene that is enjoyed by locals and visitors alike.

Relocating the Powerhouse Museum to Parramatta is part of developing a wider arts and cultural precinct for Western Sydney. Establishing the Powerhouse Museum in Parramatta will support the growth of the arts and culture sector, tourism and the visitor economy by providing a vibrant new experience for visitors from across Greater Sydney, Australia and the world.

The new Powerhouse Museum will be situated at a site on the banks of the Parramatta River. This site will deliver a vibrant, exciting community hub that can be easily accessed and enjoyed day and night. Detailed planning and design will now commence to realise the new Powerhouse Museum which will be a contemporary museum in a smart and creative city, and a beacon of art, culture and innovation in Western Sydney.

The unique opportunity that this new museum presents will allow more of the Museum of Applied Arts and Sciences world-class collection to be on display than ever before with the size of the collection on display set to increase by at least 40 per cent. It provides a once-in-a-generation opportunity to create a museum for the future, responding to the changing shape of Sydney, new methods of content delivery, design innovation, learning and collaboration.

Proceeds from the urban renewal of the existing Powerhouse Museum site in Ultimo will be committed to funding the new Museum at Parramatta. The divestment process will be managed by Government Property NSW and future development of the site will be subject to normal planning processes and heritage protections that apply to the site.

The NSW Government looks forward to working in close partnership with Parramatta City Council and the community to design and deliver this new cultural destination for NSW.

Through recognising the strengths of Sydney, Western Sydney and Regional NSW, the NSW Government will grow the arts and cultural sector across our State.

I trust that this information has now been of assistance to you in the clarification of your immediate concerns.

⁵¹ 125 February 2016, debate on Powerhouse 'move': **Mr LUKE FOLEY** (Auburn—Leader of the Opposition) [4.40 p.m.]: *I thank all the petitioners who brought this matter to the attention of the Parliament and all the citizens who joined us for the debate today. The starting point of the Labor Party is that for too long there has been underinvestment in arts and culture for greater Western Sydney. In October 2013, in an address to the Urban Development Institute of Australia, as the shadow Minister for Planning I talked about the challenges of the future of Western Sydney, a region of two million inhabitants today, that will be home to three million people by 2030. I talked about our aspiration that graduates of the University of Western Sydney should expect and demand access to high-skilled, well-paid jobs in Western Sydney.*

In that speech I said that attracting and retaining talented graduates requires a better cultural offer for the Western Sydney region. Ninety per cent of the Arts NSW budget is spent in the Sydney central business district and less than 5 per cent is spent in Western Sydney. Western Sydney is home for 47 per cent of Sydney's residents but receives 5 per cent of the State's arts funding. This Government has committed \$30 million during the next four years for the Western Sydney arts and cultural sector which is less than the Art Gallery of New South Wales will receive this year alone. Ninety per cent of the arts budget is spent in one local government area, the City of Sydney, and that has to be addressed.

Labor is no stranger to redistribution. Neville Wran and Laurie Brereton were moving hospital beds to the west in the 1980s. Those opposite cry, 'What did Labor do?' What about the Parramatta Riverside Theatre? What about the Campbelltown Arts Centre? What about the Casula Powerhouse? That is what Labor did. There is far more to be done but the Government has to tell us why a plan to locate the Powerhouse Museum at the Parramatta golf course, which is not within easy walking distance of the Parramatta central business district, is a plan to genuinely deliver to the people of Western Sydney the opportunities and infrastructure they deserve. Labor wants a landmark iconic structure for the arts in Parramatta and it may well be that that involves a space for exhibition and performance that can be used by an array of arts companies and institutions. Let us look beyond simply one institution in the Powerhouse; let us raise our ambition. [Time expired.]

⁵² *Parramatta Advertiser*, 28 April 2018

⁵³ Image stolen from <https://www.lifewithgracebook.com/wise-man-built-his-house.html>

⁵⁴ The Business Case has been released, therefore we no longer need to ask why it has not been released. It is notable that the release of any part of the Business Case was not a Government initiative: they had to be forced to do it and did not help its dissemination by putting it online. The question asked on page 5 of the 31 July booklet about whether a tower building would be built on the Parramatta Museum has been answered in the affirmative. We were gratified to note that the records of the Upper Parramatta River Catchment Trust had been consulted, in answer to our question on page 11-12 of the 31 July question booklet. These are all the answers we have been able to find to the date of printing of this submission.

⁵⁵ This was told to me in a private situation by a senior current PHM employee, well in a position to know the facts of this process. I am only prepared to name the person and provide the evidence in documentary form to an independent assessor of whom I, and my informant, approve, but the way is clear for the Government to release any details of their procedures which indicate that truthful replies may be given by public servants without censorship at the political level.

⁵⁶ Inquiry evidence, page

⁵⁷ <https://new.maas.museum/fag/>

⁵⁸ Inquiry Evidence, Mr Harwin, 6 June 2017, page 19

⁵⁹ Search of Business Case papers for names of panel members, 'Expert Advisory Group', 'Expert advisory Panel: except for Peter Root, members appear on from one to four occasions and there are 4 mentions of the group / panel.

⁶⁰ The meetings occurred on 7 September 2017 and 25 September 2017. Attendance was as follows: (3/6 'Experts' at first meeting, 4/6 at the second)

Attendee	7/9/2017	25/9/2017
Limkin (CIPMO)	Yes	Yes
O'Mara (DPE)	Yes	Yes
Parry (MAAS)	Yes	Yes
Hutchinson*	Yes	Yes
Greene*	No	Yes
Root* (Root Partnerships)	Yes	Yes
Durant* (Questacon)	Yes	Yes
McNally (Planning)	Yes	Yes
Merrilees (MAAS)	Yes	No
Denham (MAAS)	Yes	No
Frew (Treasury)	Yes	No
Walcom (DPC)	Yes	No
Carnegie*	No	No
Hall*	No	No

⁶¹ MAAS Project Communications and Engagement Strategy for the New Museum in Western Sydney (attachment O).

⁶² There are over 120 members of the email group, including museum volunteers, employees, ex-employees and ex-trustees, and also young professionals, contractors and

others who fear to express their opinions openly because they are attacking the establishment and feel that such an action may, for example, prejudice future employment or affect present relationships with hard-working museum staff. Evidence supporting this statement is available to independent observers and is the only material related to this submission that is held confidential. The facts as stated need to be assessed, not their source,